

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Registration Form

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This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

## 1. Name of Property

historic name Sunset Pointother names/site number N/A

## 2. Location

street & number 1024 Everett RoadN/A not for publicationcity, town Eagle RiverN/A vicinitystate Wisconsincode WIcounty Vilascode 125zip code 54521

## 3. Classification

## Ownership of Property

☒ private☐ public-local☐ public-State☐ public-Federal

## Category of Property

☒ building(s)☐ district☐ site☐ structure☐ object

## Number of Resources within Property

## Contributing

314

## Noncontributing

       buildings       sites       structures       objects0 Total

Name of related multiple property listing:

N/ANumber of contributing resources previously  
listed in the National Register N/A

## 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  
☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the  
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of certifying official  
State Historic Preservation Officer-WIDate 9/24/93

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

## 5. National Park Service Certification

I, hereby, certify that this property is:

☒ entered in the National Register.☐ See continuation sheet.☐ determined eligible for the National  
Register. ☐ See continuation sheet.☐ determined not eligible for the  
National Register.☐ removed from the National Register.☐ other, (explain:)Entered in the  
National RegisterDelores J. ...11/4/93

Signature of the Keeper

Date of Action

**6. FUNCTION OR USE**

Historic Functions (enter categories from instructions)

DOMESTIC-single dwellingDOMESTIC-secondary structure

Current Functions (enter categories from instructions)

DOMESTIC-single dwellingDOMESTIC-secondary structure**7. Description**

Architectural Classification

(enter categories from instructions)

LATE 19th & EARLY 20thCENTURY REVIVALS

Materials (enter categories from instructions)

foundation Stonewalls ShingleStuccoroof terra cottaother WoodBrick

Describe present and historic physical appearance.

**SUMMARY DESCRIPTION**

Sunset Point, known to many as "Wisconsin's most beautiful year-round estate",<sup>1</sup> is located on the Everett Peninsula east of Eagle River, Wisconsin, off State Highway 70 East. Built in 1927-1928 by M. J. "Mont" Tennes, known as Chicago's "Gentleman Gambler", Sunset Point occupies 11 acres at the tip of the two-mile-long peninsula that juts into Catfish Lake. The estate consists of three principal buildings: the 12,000 sf Main Residence; the Coach House, which originally housed a caretaker and Tennes family servants; and, the Boat House, which houses three wet boat slips and the Tennes family chapel. Designed by Chicago architect Rudolph Nedved and Elizabeth Kimball Nedved, his wife, Sunset Point's estate character is provided by the French Normandy architecture of its buildings; construction that employs rough-hewn timbers, cut stone, cedar shingles, and steep clay tile roof; and extensively landscaped grounds. Despite many years of unattended maintenance, Sunset Point remains remarkably true to its original character today. The buildings and grounds are currently undergoing an overall restoration to compensate for the lack of regular maintenance.

Sunset Point is located on the "World's Largest Connecting Chain of Inland Freshwater Lakes".<sup>2</sup> This region has been popular with vacationers and recreational enthusiasts from Milwaukee, Chicago, St. Louis and other midwest cities since the late 19th century when the logging era in the region declined and left in its wake the current chain of 28 lakes. Originally, loggers flooded the area, creating a waterway which was used to transport logs from the Three Lakes area to the saw mills in Eagle River.

Early area land developers such as Mr. Edward Everett saw this waterway as a bountiful recreational area providing good hunting, camping and fishing possibilities as well as natural "air conditioning" for wealthy city dwellers. One of those city dwellers was M.J.Tennes and his family. Between 1901 and 1927 M.J.Tennes owned

☒ See continuation sheet

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and operated a vast number of gaming establishments in Chicago; started the General News Bureau responsible for transmitting race results by wire to handbook operators across the United States; and, established floating gambling and off-track betting parlors in Lake Michigan aboard luxury ships.<sup>3</sup> He purchased the 11.1 acre property at the end of the Everett Peninsula in 1922 from Mr. Edward Everett, the owner of the nearby Everett Resort. After spending many summers in the original cottage that occupied the end of the peninsula, Mr. Tennes set out to build a beautiful year-round estate in 1927.

### GENERAL DESCRIPTION OF THE SITE

Sunset Point has 2300 lineal feet of prime frontage along the eastern shores of Catfish Lake, a 1500 acre lake centrally and prominently located in the Eagle River/Three Lakes chain of 28 lakes. The major focus of the site consists of two south facing land points connected by a semi-circular bay. The Main Residence is located on the west point. The terrain slopes steeply from the water's edge up to a plateau where the Main Residence is situated, and it continues to climb in a south to north direction.

The Boat House juts off the bay side of the east point 100 feet into the water. The two points are connected by a protected semi-circular bay area. The property also adjoins a small lagoon to the northwest. This lagoon features an island dredged out of the wetlands by Mr. Tennes, to be shared by his family and their adjacent neighbors to the north, Chicago Mayor Edward J. Kelly and his family.

The grounds were designed by the Chicago landscape design firm of Swain & Nelson to harmonize the buildings with the setting. The original gardens were extensive in the naturalistic herbaceous English garden tradition of Ms. Gertrude Jekyll. They relied heavily on many flowering bedding plants against a natural background of shrubs, trees and irregular lawns. Stone walkways and walls weave their way through the landscape under towering virgin pines. Originally, 250 birdhouses were designed specifically for the property. They were located around the grounds in trees, on stands and were integrated into the eaves of the buildings. Despite lack of care and upkeep, the majority of the planting beds, walks, retaining walls, grading, statuary and shoreline are intact due to the high quality of the original workmanship and materials. The west point lawn was designed as a putting green. The lawn at the north end of the Main Residence was

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designed as a complete nine hole pitch and putt golf course. Today, only early photographs and the lawn contours exist to mark the course's location.

Upon entering the Sunset Point property from Everett Road there is a rough cut stone arched bridge that exhibits the same building materials and craftsmanship as the main buildings. It crosses the creek leading from the wetlands to the lagoon and the main entry road is built eight feet above the wetlands floor. A quarter-mile south of the bridge and down the drive, the woods clear and level off to the driveway grade at 20 feet above the lake level. A tennis court is on the right side of the clearing and a parking area on the left. West of the tennis court is a ski hill with a rope tow that was added in the 1960's during the ownership of the Sisters of Mercy nuns when Sunset Point was operated as a private girls camp. Shortly beyond this clearing is the courtyard entrance to Sunset Point marked by two large, clay tile capped, rough cut stone square columns that are decorated with wrought iron coachlights. Each column bears an original bronze plaque; the right reads "Sunset Point", the left reads "M.J.Tennes".

Past the columns is the courtyard contained on three sides by buildings and topography. A low stone wall forms the fourth side and overlooks the panorama of the lake beyond. The enclosure of the courtyard on the eastern side engages the entry gate column with a curved four-foot-high rough cut stone wall that continues around to the east, connecting to the north end of the four-car garage and Coach House building. To the right of the courtyard entrance the grade slopes up 20 feet and encloses the west side of the courtyard. A two-foot-high rough cut stone wall with a centered wrought iron overlook provide the southern enclosure of the courtyard. In the center of the courtyard is a landscaped island that features a decorative rough cut stone well head. The entire courtyard overlooks the lake. However, from the courtyard entrance only the tops of the pines, the sky and the lake beyond can be seen. Only after continuing into the center of the courtyard can one see the expansive landscaped grounds sloping to the lake, the Boat House and the full front facade of the Main Residence, on the right.

The estate is in the French Normandy Period Revival style with Craftsman influences apparent in the detailing. The architects were Rudolph and Elizabeth Nedved, a husband and wife team from Chicago.

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Rudolph Nedved won the 1926 Chicago Architectural Award and traveled to England and France to study architecture for six months. On his return, he was commissioned by Mr. Tennes to design his northwoods estate in January 1927. Construction of the estate was under the supervision of the Chicago firm of J. A. Regnell, Co.

The Coach House and the Main Residence are of the same design character, construction and materials. Their foundations are poured concrete. Their structural systems are wood frame bearing walls veneered in a combination of flat weathered cedar shingles, false half-timber with a stucco infill, rough cut regular course stone and brick. Two areas of the Main Residence utilize a heavy timber post and beam structural system. This will be discussed later in the text. The Boat House, in comparison, has a wood frame that is supported by pier footings submerged in the water. This framing is veneered solely in flat weathered cedar shingles with dark painted wood trim. All of these materials feature warm earthen tones; creamy off-white stucco, dark brown trim, warm gray to buttery ochre stone, light brown cedar shingles, mottled orange roof tiles and rust colored bricks. The roofs on all three buildings are clad in terra cotta clay tiles over copper flashing. The eaves overhang the exterior walls and are boxed unless noted otherwise. Windows in all three buildings are single or grouped wooden casement type, with true divided lights. Some have operable wood shutters. The French doors in the Main Residence and the Boat House are full height, clear pine, wood doors with true divided lights. Some also have operable wood shutters. Wrought iron ornamental grilles, balconets and light fixtures are used throughout the three buildings.

There has been little structural or cosmetic damage to the buildings since the Tennes family last owned them over 40 years ago. This is largely due to the high quality of the original design, of the materials used, and of the construction. Currently, all the buildings are undergoing restoration.

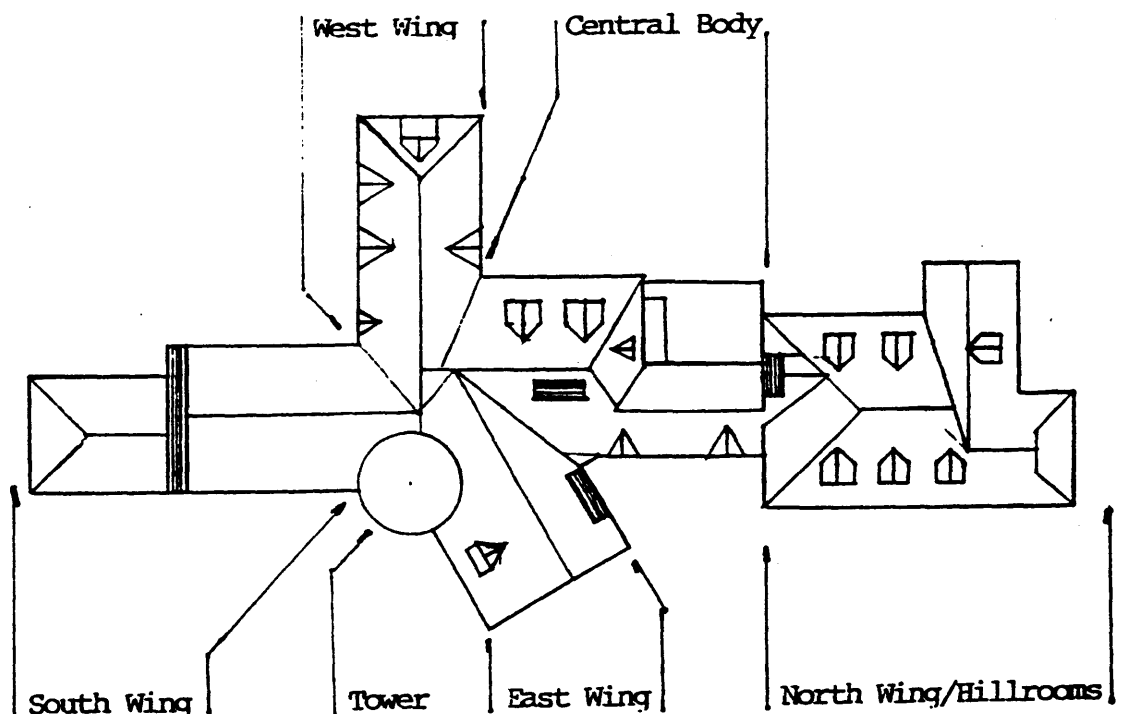
On May 24, 1928, three weeks before completion, the Main Residence at Sunset Point burned to the ground.<sup>4</sup> Upon rebuilding, Mr. Tennes attempted to fireproof the structure through the addition of a lake water fire system and improved electrical systems.

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Section number 7 Page 4**MAIN RESIDENCE**

The Main Residence contains 12,000 sf and is built into the hill with most of the rooms having grade level access. The plan is an irregular cruciform 175 feet long. Because of the slope of the land, building height varies, some wings being one-and-a-half-stories, others, two-and-a-half. The main entrance is at the junction of the cross and designated so by a rough cut stone-faced circular tower. The easiest way to explain the Main Residence is to approach it as one would view it on a walking tour of the exterior, because it is never seen as a whole at one time due to its irregular shape and sheer length. The following diagram labels each section of the building and will be referred to throughout the text.



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### East Wing

The east-facing main facade of the Main Residence is dominated by a centrally placed gable-roofed wing (the East Wing) that projects south at an angle to the facade. A false half-timber and stucco second story rests on a rough cut stone-faced first story base. The asymmetrical front gable end is balanced by an engaged curved stone wall and a massive chimney on the right, and an overhang on the left that shelters the front porch. The top portion of the gable end overhangs an oriel window on the second story. The eaves are flared over the porch with a wide fascia. Integrated into the open eaves, hidden behind the fascia, are small bird perches.

The floor of the front porch is three steps up off the grade level and is constructed of random pattern stone pavers. As a side note, this same pattern is also carried into the slate floor of the Entry Hall and Gunroom of the Main Residence. The front porch columns are heavy timber and rough hewn in character. The massive wood front door has wrought iron hardware reminiscent of a Norman design.

### Tower

A tall cylindrical stone tower projects off the front porch at the junction of the east and south wings. The rough-cut stone is typical of all the stone veneer used at Sunset Point. The roof is steeply pitched, conical, and is capped with an iron weathervane portraying a fox hunting scene. Below the roof line is a tiered, running bond, red brick string course. Centered in the second story of the tower is a set of French doors with shutters in a segmental arch opening. An ornamental wrought iron balconet hangs off the tower outside the French doors.

### South Wing

The south wing is 55-feet-long and consists of two consecutive parts; a 33-foot-long by 24-foot-wide Great Hall; and a 22-foot-long by 18-foot-wide enclosed Solarium ell. The east elevation of the Great Hall consists of three sets of French doors. Each set is surmounted by a transom light flanked by wood shutters, and is set in a cedar shingle-clad exterior wall. The roof sweeps steeply up to the ridge, which is slightly lower than the base of the tower roof. The

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roof ridge of the Solarium ell roof is still lower in height. This ell contains a single cathedral-ceiling room and it is constructed of rough-hewn wood post and beam construction. Full-height French doors wrap around the east, south and west elevations, making this space very transparent. Above the doors are inset brick panels of distinctively different design, brick shape and grout thickness. These were designed and fabricated by the original craftsmen responsible for the construction of Sunset Point as their personal signatures. Open eaves overhang the exterior wall and feature decorative wood brackets and built-in birdhouses. The west elevation matches the east elevation of the south wing. A grade level stone patio is adjacent to the Main Residence and overlooks the lake to the west.

**West Wing**

The west wing is 40-feet-long and 19-feet-wide and runs perpendicular to the south wing. Stone steps adjacent to the south elevation of the west wing follow the sloping grade down 10 feet to the stone-clad basement story, the west end of which is at grade level. The first and second stories are faced with cedar shingles and have single, double and triple casement windows. Some windows have shutters. The roof sweeps down to the first floor at the west end where the eave is noticeably flared. The second story eave line is broken by three sets of gable-roofed wall dormers.

The basement story of the west end of this wing consists of an open loggia that has three squat stone columns supporting two Roman stone arches. The main basement wall behind is also faced in stone with two French doors in segmental arch openings. Centered in the stone-clad first story above are three multi-light, full height, glass doors with wood shutters under a heavy timber lintel. The roof cuts in on the second level and has an inset gabled dormer with paired casement windows and false half-timber and stucco in the gable end above.

The grade sweeps back up to the first story grade level on the north corner of the west wing. The north elevation is basically similar to the south elevation of this wing, but has a heavy iron grille over one basement window which does not appear on the opposite side.



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**Central Body**

The west elevation of the central body of the building intercepts the west wing and is stone on the first floor with three pairs of casement windows overhung by a false half-timber and stucco-clad second story displaying false half-timber beams similar to those on the east wing front gable end. Windows on the second story are shuttered and the roof is interrupted several times by gabled dormers. The roof ridge is higher than the roof on either side and incorporates a brick chimney in the center of the ridge.

Further north on the same elevation, is a one-story-high portion of the building that has a flat deck roof. Rough-hewn timber post and beam enframes herringbone pattern brick insets placed below a band of casement windows. A wrought iron balustrade encircles the deck roof.

**Central Body (east elevation)**

The shingle-clad east elevation of the central body is wedged between the north wing and the east wing and set back, creating a small service courtyard. There are two service entrance doors in the west elevation. The first story windows are single and triple casements. The second story windows are placed in gable-roofed wall dormers whose gable ends are shingle clad. The south wall of the small courtyard is formed by the north elevation of the east wing and consists of stone on the first story, timber and stucco on the second story and a massive stone and brick chimney.

**North Wing**

Further to the north, the grade rises another 20 feet up to the north wing. Parts of the south end of the basement story are exposed and are clad in stone. The second story (which is the first level of the Hillrooms) is clad in cedar shingles. The ridge of the roof is the highest of all the roof lines. At the top of the hill a gable-roofed ell projects west 9 feet off the west elevation. There are three sets of French doors with shutters, as well as several single and double casement windows with shutters. Two gabled dormers and a brick chimney on the far right interrupt the roof. A small triangular window is sandwiched between the chimney and the roof.

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The north elevation consists of a large porch with rough-hewn timber columns and beams protruding off the cedar-shingled wall. Built into the eaves of the porch are two bird perches in opposite corners. Again, there are single and double casement windows with shutters as well as gabled dormers interrupting the roof.

The east elevation is generally consistent with the west elevation of the same wing with two sets of French doors and a casement window. All are shuttered. Three gabled dormers are located in the roof. The ground slopes down again to the level of the first story on the south side of the north wing. Projecting off the house is a stone retaining wall with gardens above. A series of stone steps lead down from the Hillrooms to the lower grade through a tiered rock garden.

### INTERIOR

The public spaces of the Main Residence are on the first story in the east and south wings. The service areas are on the first story of the central body. The private spaces are in the west wing on the first and second floors, the central body on the second floor, and the east wing on the second floor and the north wing.

Circulation through the public area is directly off the Entry Hall. The private area can be reached by using the central circular stair in the tower. This ascends to a balcony that overlooks the Great Hall. One then continues north down the Gallery to the north wing. The service area can directly access the Gunroom, Dining Room, Great Hall and the Entry Hall. The Basement and second floor are accessed via back stairways from the Kitchen.

Generally, unless noted further in the text, the floors that are wood are wide pine planks stained dark. Those in the service area are light oak. The walls that are wood are dark-stained, tongue-and-groove, variable-width, pine panels with a simple matching wood base. Many bedrooms and the service areas are painted plaster over metal lath with a simple base and ceiling cove moulding. Interior doors are 1 3/4" thick tongue-and-groove panel doors with an upper and lower rail on one side. They are either stained or painted to match the adjacent finishes. Windows are also stained or painted to match the frames. All windows and French doors have interior wood screens that are stained or painted to match. Door, window and cabinetry hardware

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are hand-forged wrought iron in most wood-paneled rooms and brass in those rooms that are painted, except bathrooms and service areas where it is chrome plated.

### PUBLIC AREAS-FIRST STORY

#### Entry Hall

The Entry Hall has direct access to the service area, Gunroom and the west wing on the first and second floor via the circular stair. Walls and ceilings are wood-paneled and heavily sculptured plaster. The circular stairs in the tower are dark-stained oak with an oak balustrade. Floors are dark blue-green slate slabs laid in a random pattern. The front door is a 2 1/8" thick, tongue-and-groove, wood door with a massive style forged rim lockset and handle.

#### Gunroom

This 300 square foot room is located off the Entry Hall in the east wing. The walls are wood paneled and a large granite fireplace on the north wall is flanked on either side by built-in gun cabinets. The hinged firescreen has wrought iron rabbit and squirrel figures worked into the mesh. There is also a bar along the west wall with a hand-painted canvas scene of a golf course at the 19th hole. The ceiling is low with hand-hewn wood beams and inset planking varnished in a high gloss finish. The floor is a continuation of the slate from the Entry Hall.

#### Great Hall

It is 40-feet-long by 20-feet-wide off the Entry hall and adjoins the stair tower. The long walls are wood paneled with French doors and operable transoms above. The stone stair tower juts into the northeast corner of the room. A 2 story rough cut, regular course, stone wall with a walk-in fireplace comprises the south wall. Floors are wood and the cathedral ceiling is exposed structural timber trusses. Other distinctive detailing includes two hanging wrought iron light fixtures as well as matching wall sconces. The French door drapery rods are wrought iron with medieval figures on each end.

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### Solarium

Entrance to the Solarium is through the east door in the south wall of the Great Hall. It is 22-feet-long by 17-feet-wide. Full-height French doors spaced between hand-hewn wood posts encircle the room on three sides making the room very outdoor oriented. The same brick insets visible on the exterior of the room are also visible inside. The north wall is the back side of the stone wall in the Great Hall. It is 1 1/2 stories high with a wood-mantled fireplace and customized firescreen. A built-in bookcase in a segmental arch opening is inset into the wall to the left of the fireplace. The floors are stained wood and the wood cathedral ceiling has exposed heavy-timber trusses. An iron and glass hand-painted light fixture hangs from the ceiling in the center of the room.

### Dining Room

Situated on the west side of the building's central body, this room is 18-feet by 27-feet and accessible off the Entry Hall as well as the Kitchen. Walls are a honey tone knotty pine; different from any other room in the house. Floors are a continuation of the dark-stained wood, and the ceiling is heavy-timber beams but with stucco insets. Centered in the east wall of the room is a fireplace with a custom firescreen. A built-in seat runs along the west wall under the windows. The room is lit by two brass chandeliers and eight wall sconces.

### SERVICE AREA

#### Kitchen, Pantry & Servants' Dining Room

This area is accessible from the outside through the service courtyard as well as from the Entry Hall, Gunroom and Dining Room. The Kitchen, Pantry and Servants' Dining Room total 645 square feet. The walls are painted plaster, and there are built-in cabinets that have either glass or solid panel doors. The cabinets along the south wall of the Kitchen have been relocated from the Cold Storage Room to accommodate modern food preparation needs. The floors are oak, but early in the 1930's the Tennes family installed linoleum over the oak, probably for ease of maintenance. Since then, a quarry tile floor has been installed and is still in excellent condition today. The

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Servants' Dining Room is carpeted. The Bath adjoining the Servants' Dining Room still has the original black and white mosaic tile floor. The wall separating the Pantry from the Kitchen was removed in 1989 to improve circulation and food preparation. A wood burning cookstove was originally placed along the north wall of the Kitchen adjacent to a wood storage room. A commercial propane stove was installed in the 1950's and the wood room is now a food pantry. An exhaust system was required for the stove to operate correctly and the exhaust fan is located on the west exterior wall of the service courtyard. This represents the only alteration to the exterior of the Main Residence.

### Cold Storage, Laundry, and Ice House

This area adjoins the Kitchen to the north and totals 430 square feet. The walls and floors are concrete. There is a walk-in cooler in the Cold Storage which was converted to electric operation during the Tennes's time and still operates today. Originally, it was an ice box serviced by the ice house that is next to it and underground. The Laundry has built-in cabinetry on the west and east walls.

### PRIVATE AREAS

#### West Wing, First Story

This area consists of two bedrooms, an adjoining bath and a private hallway. All the bedrooms in the house were originally named and had wood signs hanging outside their doors. Bedroom #1, Killarney, is 18-feet by 13-feet with painted plaster walls and ceiling, painted wood trim, crystal and silver chandelier, wall sconces and a view through the French doors to the west lawn and lake.

Bedroom #2, Arrowhon, is 15-feet by 14-feet with wood walls, wood floors, a painted plaster ceiling and has a view over the west patio off the Great Hall. The shared bathroom has its original china fixtures, light fixtures and lavender wall and floor tiles.

#### Circular Stair

Located off the Entry Hall, the stairs to the second floor are in the stone tower. The walls are heavily sculptured plaster. The treads and balustrade are dark-stained oak. The conical shaped

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ceiling is wood and timber construction with a wrought iron chandelier hanging down from the center.

### West Wing, Second Story

Bedroom #4, Kill Kare, totals 575 square feet. It is a suite that consists of a bedroom, entry vestibule, and a dressing room, and it shares a bath with Bedroom #5, Sagamore. The dormer walls and ceilings are painted plaster. The floor in the bedroom is carpeted; the vestibule and dressing room floors are dark-stained wood. There is a rounded arch doorway leading into the bedroom. Built-in cabinetry lines the east and west walls of the dressing room.

### Gallery, Second Story

The second story Gallery is 6-feet-wide and 53-feet-long. The last 15 feet widen to create a room called the Library. There is also a reading nook off the Gallery on the east side. The walls and ceiling are sculptured painted plaster. Wood beams at 10-foot intervals span the steeply pitched cathedral ceiling. The floors are dark-stained wood. A linen closet, cleaning closet, two bedrooms, stairs to the Kitchen and stairs to the attic rooms are all directly off the Gallery. The Library walls are dark-stained pine wood paneling and the ceiling is painted plaster.

### East Wing, Second Story

Bedroom #3, Wonundra, consists of an angled entry vestibule, bedroom, several walk-in closets and a private bath, all within 530 square feet. The walls are painted plaster. The ceilings are also painted plaster and are taller than those in other bedrooms. The floor is carpeted except in the entry vestibule, which is wood. A radiator cover doubles as a window seat along the east wall. The bathroom retains most of its original fixtures, as well as the original green wall and floor tiles.

### Central Body, Second Story

Adjoining the bath with Bedroom #4 is Bedroom #5, Sagamore, which totals 375 square feet. It too has plaster walls and ceilings, carpet in the bedroom, and wood flooring in the entry vestibule. The view is to the west and overlooks the roof deck off the Library to the north.

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### North Wing, Hillrooms

The north end of the second story Gallery steps up and continues north another 40 feet to a set of exterior doors that lead to the outside porch on the north side of the building. On the west side are Bedrooms #6 and #7. These two bedrooms have wood walls and vinyl tile-covered floors at the present time. These will be receiving carpet in the future. The ceiling of Bedroom #6 is painted plaster. The ceiling of #7 is a wood cathedral ceiling. They both share a bath. Bedroom #6 is 200 square feet, while #7 is 280 square feet.

Across the Gallery, to the east, are Bedrooms #8 and #9, both 200 square feet each. Their walls and ceilings are painted plaster. Floors are currently vinyl tile but will also be carpeted during their renovation. They share a bathroom.

On the west side of the Gallery, between Bedrooms #6 and #7, is a stairway leading to the two upper bedrooms, #10 and #11. They too have painted plaster walls and ceilings, wood floors that will remain wood and share a bathroom which is original and intact. They are both 170 square feet with walk-in closets and dormer windows.

### Basement

A full basement runs underneath the south wing, west wing, east wing, and a portion of the central body of the Main Residence. The Trunk Room, Silver Vault, Workshop and Furnace Room take up the majority of the basement area and can be accessed from the Kitchen above, as well as directly from the outside.

### COACH HOUSE, EXTERIOR

The Coach House is sited on the east side of the courtyard with its main facade facing west towards the Main Residence. This building contains 5,500 square feet on three levels. Proportionally, the one-story four-stall Garage makes up most of the length of the main facade with the remainder being given over to the two-story living quarters that was occupied by the servants and the caretaker. The garage portion is five-bays-wide and 50-feet-long, each stall features a large folding wooden door, and the enframing wall surface is clad in rough-cut stone. The fifth (right-hand) bay contains an entrance door

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to the first story servant's Kitchen which is located in the living quarters portion of the building. This entrance is sheltered by a downward extension of the steeply sloped hip roof of the Garage.

The living quarters portion of the Coach House comprises the south end of the building. The roof of the small porch, described above that shelters the Kitchen entrance, is also attached to a two-story square plan tower. This tower houses the principal staircase of the living quarters and the main entrance to these quarters is located in the first story. The base of the tower is clad in rough-cut stone, but most of its wall surface is clad in stucco and its uppermost portion is decorated with a broad encircling band of false half-timbering. The tower's north and west walls are each pierced by a single large shuttered flat-arched window opening. The tower's steep pyramidal-shaped roof is clad in tiles and a gable-roofed wall dormer, that contains a dovecote, interrupts the cornice of the west-facing slope of the roof.

Just to the right of the tower is a prominent two-story front-gabled ell whose first story is clad in rough-cut stone and whose gable end is clad in stucco and false half-timber. The roof of this ell sweeps down to the lintel level of the first story and it also flares out to cover a small corner porch located off the first story Living Room. The remaining portion of the west-facing facade of the living quarters is two-stories in height and is clad in cedar shingles. The second story has a hip-roofed wall dormer, a design element that occurs only on this building, not on the Main Residence or the Boat House.

The south elevation of the building is also clad in cedar shingles on the first and second stories. The poured concrete basement level becomes visible on the far right where the grade slopes down several feet. There is a set of casement windows on the basement level, two sets of casement windows with shutters on the first story and two sets of casement windows in gabled dormers above.

The east elevation exposes the full poured concrete basement story, above which rise the cedar shingled first and second stories. A front-gabled ell on the south portion of this elevation projects four feet out from the rest of the building. Three sets of thin paired casement windows are embedded in the poured concrete of the basement level. Centered above are two shuttered casement windows on



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the first and second stories. To the right of the ell, on the basement level, there are several small single casement windows as well as some in the garage portion. The second story has one gabled wall dormer with a double casement window, and several hipped dormer windows are set into the roof of the garage portion.

The north elevation grade slopes up to the level of the courtyard on the east side. The concrete foundation is exposed below the base of the first story, where cedar shingles begin. The hip roof slopes down to the top of the first story. The Garage chimney is centered in the wall. Stone steps lead up to a wood gate that is integrated into the stone wall connecting the Coach House and the stone entry columns at the courtyard entrance.

### COACH HOUSE, INTERIOR

The Coach House originally housed the Tennes family servants upstairs and the caretaker and his family downstairs. The interiors are reminiscent of the service areas of the Main Residence. Floors are oak; walls and ceilings are painted plaster with dark-stained wood base and ceiling moulding. The doors are dark-stained, tongue-and-groove panels with a top and bottom rail. Light fixtures have exposed bulbs hanging from fairly ornate brass fixtures. There are wall sconces above the fireplaces and the hardware is black iron.

Rooms are sized smaller than those in the Main Residence and both stories feature a similar floor plan. The first and second stories each contain three bedrooms, a bath, and a living room. The Living Room on the first floor has a wood room adjacent to the fireplace, coat closet and access to an outside porch. There is a full Kitchen, remodeled in 1970, with a built-in dining alcove. There is also access to the Garage and the basement. The second story Living Room also has a fireplace and a small Pullman Kitchen, which was probably added in the 1950's. The attic above the Garage is accessible through a door to the right of the fireplace in the Living Room.

The tower houses a staircase connecting the first and second stories. Above the ceiling there is a Dovecote. It has many small arched openings and benches along the sides of the wall for nesting pigeons and was used for carrier pigeons in the early days of Sunset Point.

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The basement was altered in the early 1970's to create a one-Bedroom apartment with a Bathroom and Kitchen as well as additional Storage and Furnace Rooms.

### BOAT HOUSE

A stone paver road adjacent to the Coach House winds down the hill to the lake level and the Boat House. The Boat House is located 50 feet out into the lake and is reached by a covered walkway. Originally, the walkway ended in an octagonal terminus on shore that burned in the 1950's and was not replaced when the walkway was reconstructed. The roof over the walkway is supported by square rough-hewn wood columns. The colonnade is open on the sides, has built-in benches, a ceiling with exposed trusses, and is painted brown. A set of French doors, ahead, lead into the Boat Storage area. The outside deck to the right of the walkway is 10-feet by 50-feet and overlooks the swim platform in the bay area. The Boat Storage area is square in shape and three individual wet boat slip's each with individual wood overhead doors, open to the lake on the south side. A movable boat hoist attaches to metal cradles in each stall to remove the boats from the water for winter storage. There is also a Pump Room where the pumps that supply the fire system and the grounds sprinkler system are located. All of the buildings are protected by a complete dry fire standpipe system supplied by the lake water when needed.

Stairs to the left of the walkway lead to the second story of the Boat House. The second story is rectangular in shape and aligns with the first floor on the north, south and east elevations. It houses a 90-seat Chapel in 12 pews with back and side altars. Three sets of French doors on the west side lead to a 40 by 15-foot-wide deck overlooking the first story deck. A set of French doors on the east elevation leads to a small, covered balconet overlooking the east land point. Three tall arched windows are centered over the back altar facing south. The north facade was altered in the 1980's when a heating stove exhaust vent was installed on the second story in the northeast corner of the Chapel. The ceiling of the Chapel is open to the roof and has exposed wooden trusses. Walls are dark stained, and there is exposed wood framing on both stories. The floors on the second level are red-stained, wide-planked pine. Exterior decks are

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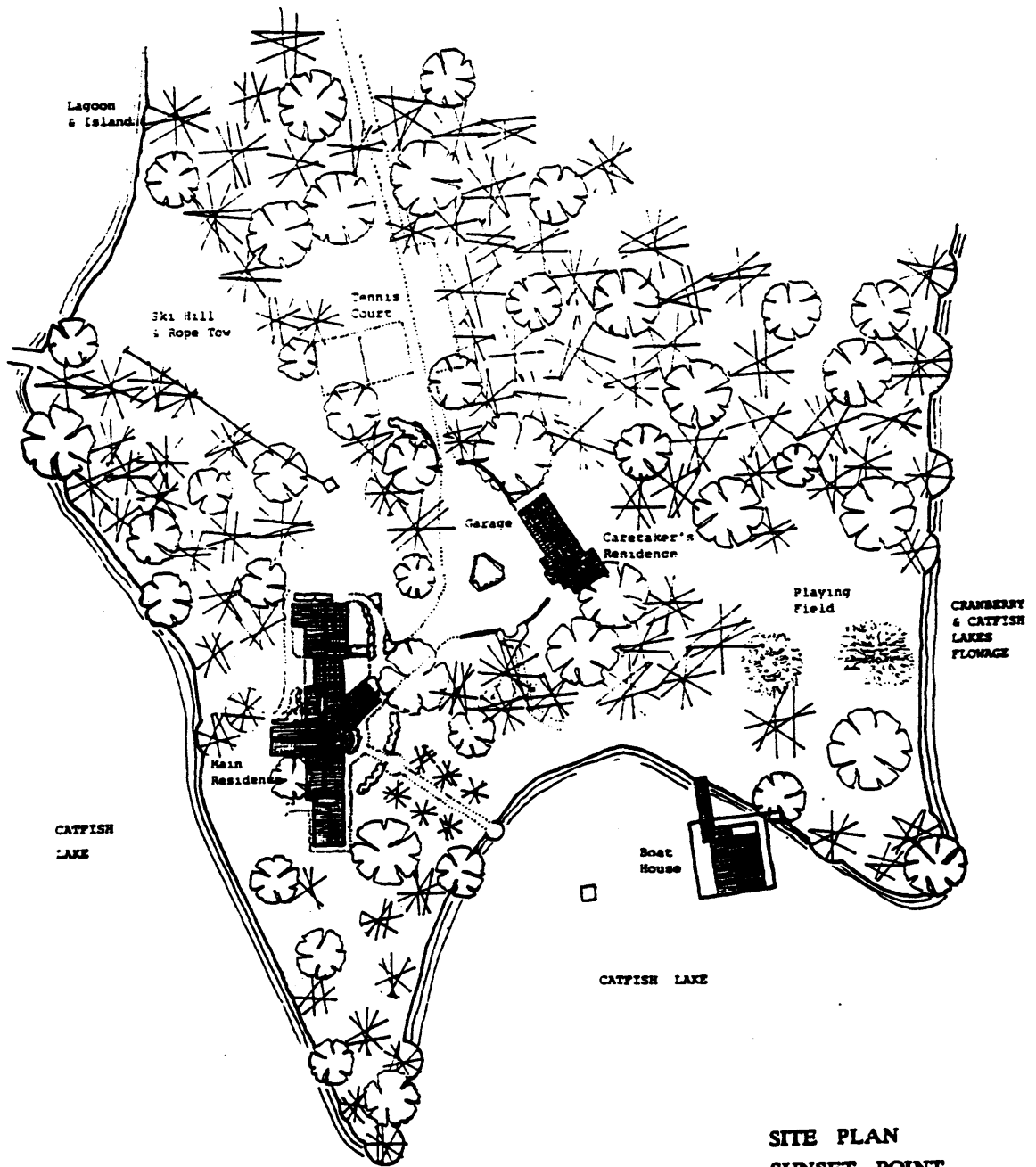
stained gray and interior decks are painted wood. Light fixtures are brass and the door and window hardware is black iron.

In the water and centered in the bay was a two-story swim platform with a high and low diving board and a slide. This fell into disrepair and the decking was removed in the 1980's. A new deck was installed on the original piers in 1991.

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SITE PLAN  
SUNSET POINT

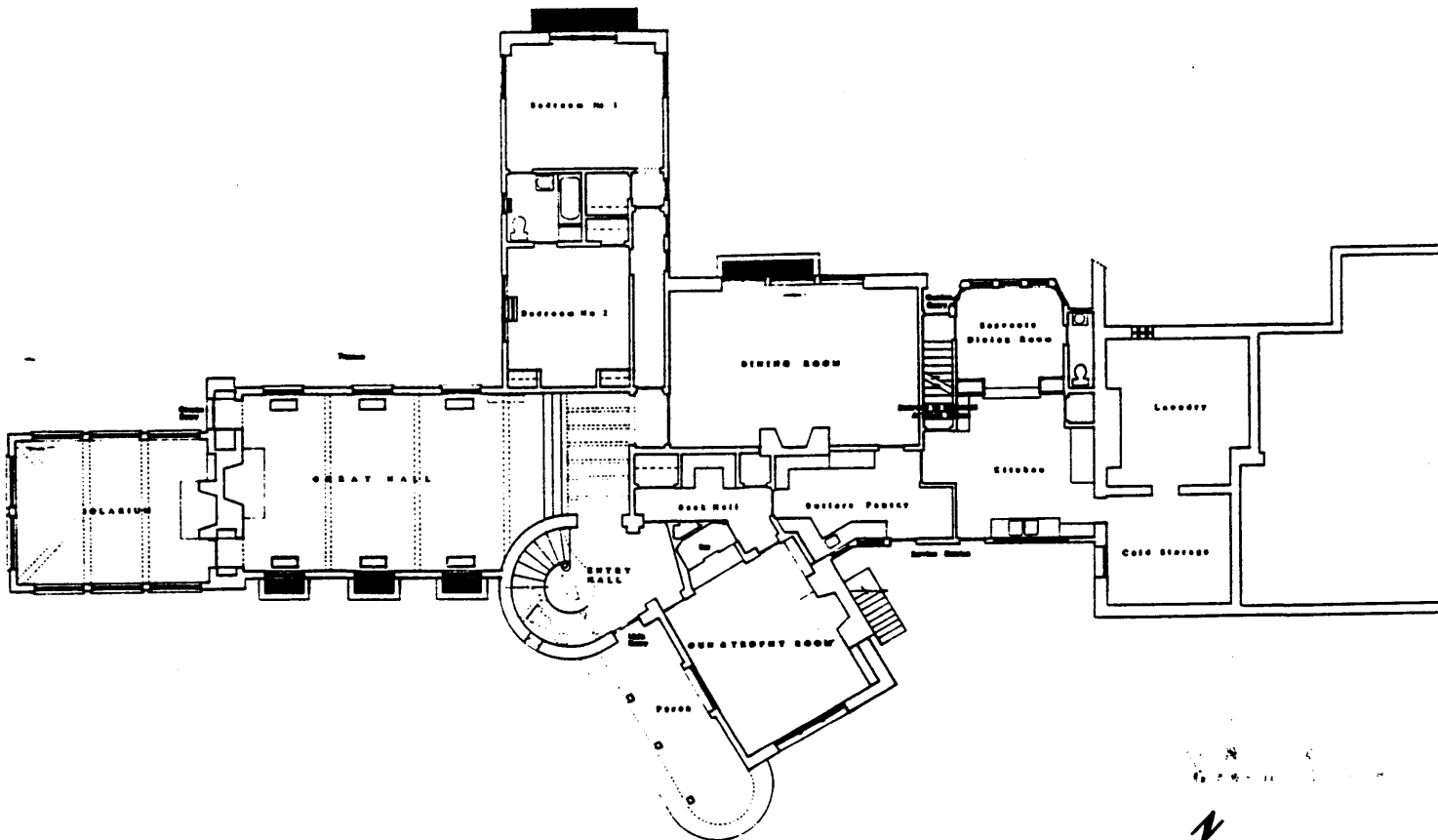


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National Park Service

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MAIN RESIDENCE

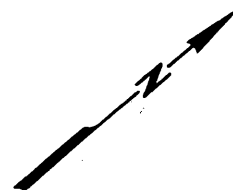
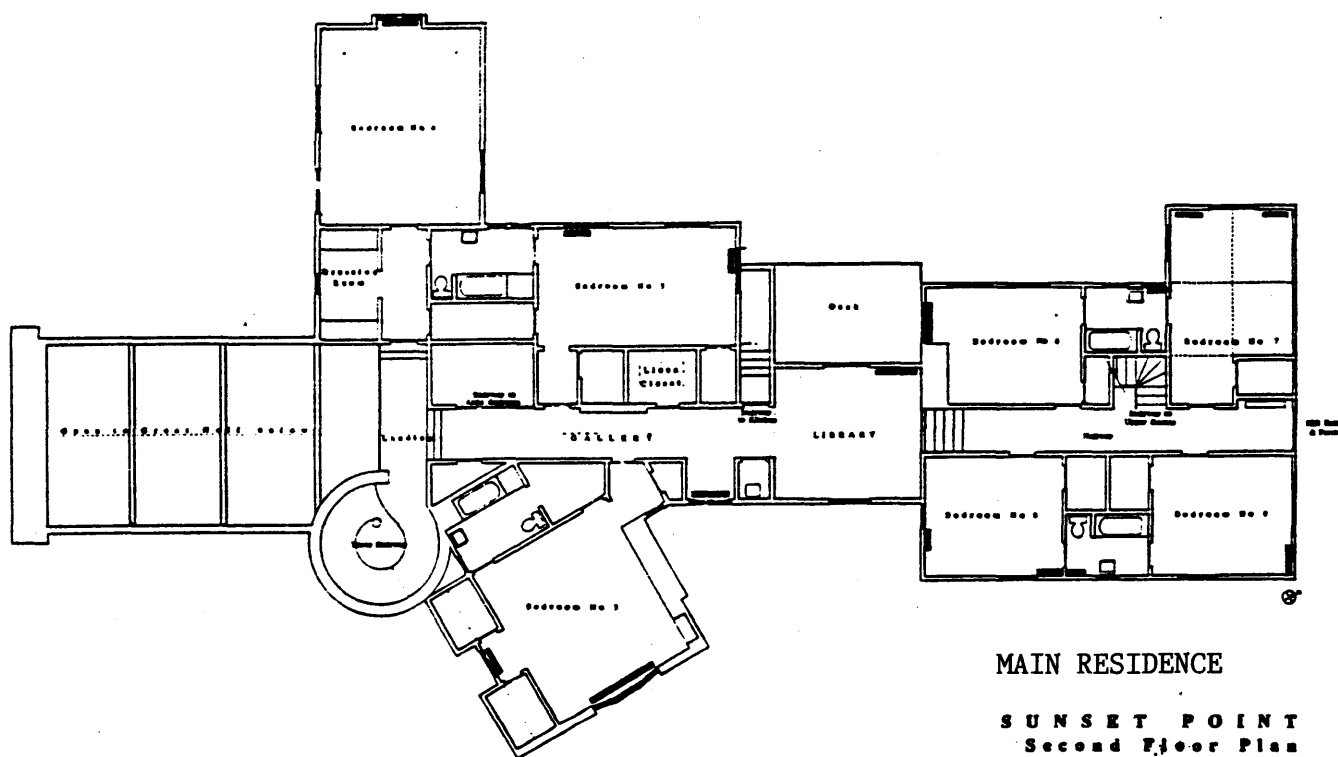
Sunset Point  
First Floor Plan

Not to scale

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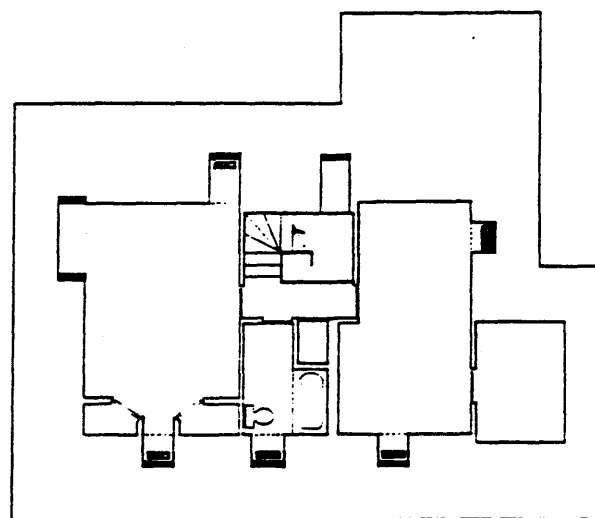
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No scale

MAIN RESIDENCE

SUNSET POINT  
Third Floor Plan



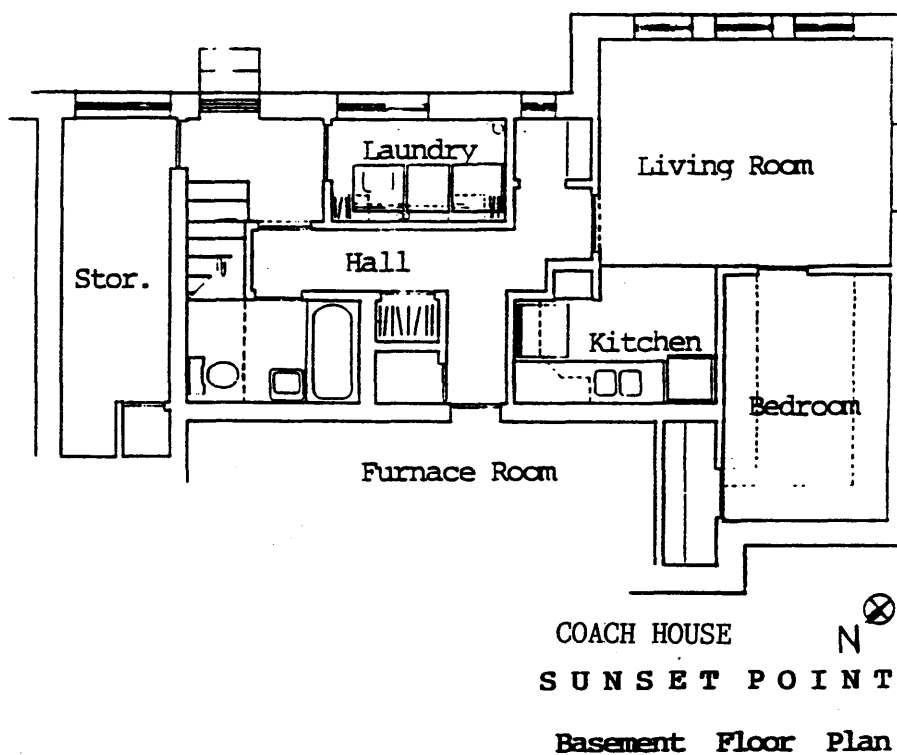
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National Park Service

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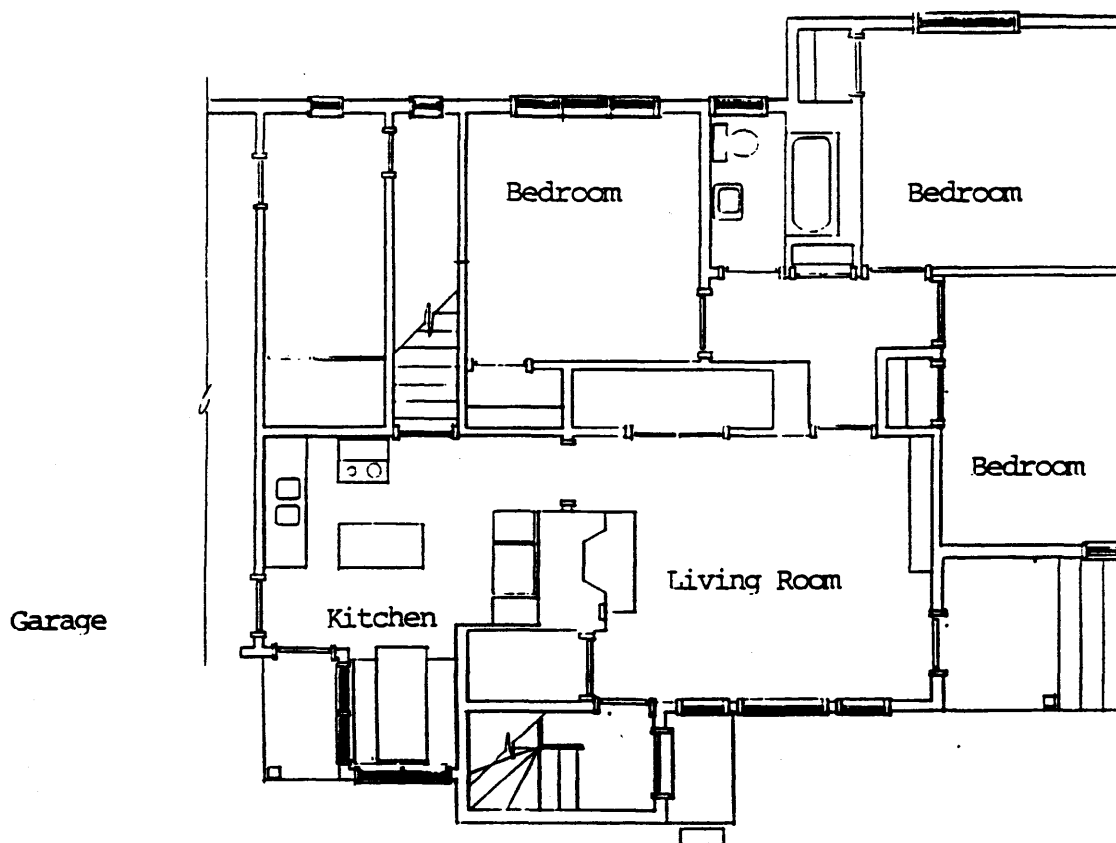
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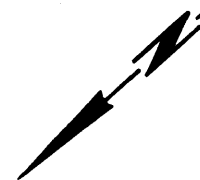
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COACH HOUSE

SUNSET POINT  
FIRST FLOOR PLAN

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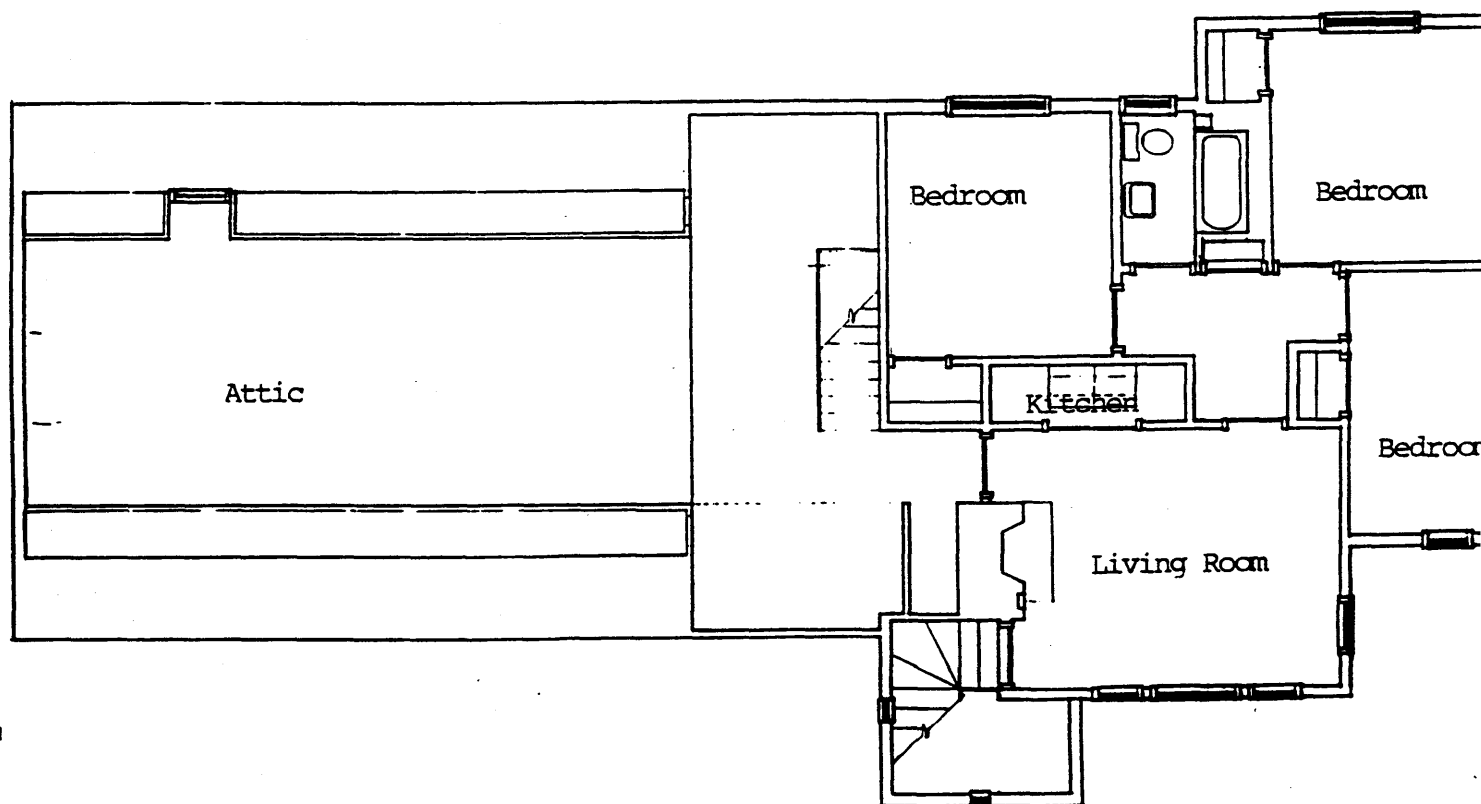


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COACH HOUSE

SUNSET POINT

SECOND FLOOR PLAN

not to scale

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Footnotes

- <sup>1</sup> Previews Incorporated-National Real Estate Clearing House, Sunset Point, Beautiful Year-round Estate, Listing No. 42093.
- <sup>2</sup> Eagle River Chamber of Commerce , Eagle River Area Brochure, p. 42.
- <sup>3</sup> Richard Lindberg, Chicago Ragtime; another look at Chicago, 1880-1920, p. 177-213.
- <sup>4</sup> "Tennes Country Home Burned to the Ground", Vilas Country News-Review, May 24, 1928, p. 1.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally ☐ statewide ☒ locallyApplicable National Register Criteria ☐ A ☐ B ☒ C ☐ DCriteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

19285

Significant Dates

19286

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Nedwed, Rudolph & Elizabeth Kimball<sup>7</sup>

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Sunset Point (the summer estate of the late M.J.Tennes) is nominated to the National Register for its local significance under Criterion C. Sunset Point is a fine example of the early 20th Century Revival French Normandy, exhibiting most of the features characteristic of this American building style popular in the period from 1915 to 1945. It is also reflective of a significant period in the growth and reputation of the Eagle River community and the Wisconsin northwoods as an important resort area.

**HISTORICAL BACKGROUND**

Eagle River and the areas contained by Vilas County were historically forested land prior to being settled. While a few Indian settlements of the Chippewa tribe found subsistence from the area's forests, game and fish in the abundant lakes, the territory does not have the lore often associated with early explorers and fur traders, since it was far from the main travel routes of the major rivers. The area did not reach the attention of settlers until the demand for lumber arose in the late 1800s, beginning in 1856. The development of the original settlement of the village of Eagle River dates with the coming of the railroad to the area in 1883. Vilas County was created April 12, 1893 with Eagle River, one of the early large sawmills in the area, being incorporated as a village in 1922 and a city in 1937.<sup>8</sup>

Following the creation of the chain of 28 lakes with the damming of the Eagle and Wisconsin Rivers, and following the logging of the area's pine and hardwood forests, Eagle River began to grow rapidly in use as a summertime recreation and resort destination. The Chicago and Northwestern Railroad, originally brought to the area by the lumber industry, now provided twice daily connections linking this recreation paradise with Chicago, Milwaukee and St. Louis. Newspaper reports throughout the teens and twenties remark on the construction of large summer estates, popular country resorts, exclusive boys and girls camps and the comings and goings of city dwellers throughout the vacation season.

☒ See continuation sheet

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During this same period from the turn of the century to the late 1920s, Chicago and other large midwest metropolitan areas were growing in population and prospering. The Wisconsin northwoods offered "natural air conditioning" during the hot summer months in contrast to the noisy, smoke belching, factory ridden and high-rise shadowing cities of commerce. With the standard of living increasing in the big cities so was the consumption of goods and services, gambling and defiance of prohibition laws as new outlets for new found urban wealth developed.

Families of the wealthy exited the city for suburban homes and summer retreats. One summer retreat area frequented by Chicagoans and other midwestern city dwellers was Eagle River and the Wisconsin northwoods. They found companionship among their own types in the northwoods. Prohibition and gambling laws were minimally enforced. Eagle River was accessible by excellent rail service (originally developed as part of the earlier logging industry) and fast developing automobile routes. The bountiful recreational area offered hunting, fishing and outdoorsmanship, as well as a high degree of social affluency such as the Eagle River area's many golf courses maintained by imported Scottish professionals.

Although over 300 miles away from Chicago, Eagle River's character and context as a retreat for the midwest's elite was greatly shaped by some of the midwest's most famous and notable figures. Business leaders, politicians, cultural and civic elite of Milwaukee, Chicago, St. Louis and elsewhere focused their attention on the Wisconsin northwoods as a family playground and resort area. M.J. Tennes' neighbors and friends, on Catfish Lake alone, included P.J. Schaefer, Vice-President of Jones, Linick & Schaefer and later founder of RKO Radio and Warner Brothers; the Honorable Edward J. Kelly, former South Parks Commissioner in Chicago and Mayor of Chicago from the mid 1930s through the 1940s; the Keeshin family, early bus and transportation magnates; Abe Pritzker, Chicago lawyer and patriarch of the Pritzker family who owns the Hyatt Hotel Corporation; and J.V. Brennan, a prominent Chicago businessman. Although differing in architectural style and character, the summer estates of each of these wealthy families reflect a similar European design influence in an eclectic fashion, most often resulting from recent family travels to Europe. Descriptions in the local press at the time referred to the Brennan estate as "Spanish style of architecture with English

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influences"<sup>9</sup> and "the effect of manor houses on old English estates",<sup>10</sup> and to the Kelly estate as "a showplace of the north designed in the English country estate type of architecture".<sup>11</sup>

In a July 6, 1929 Milwaukee Sentinel feature article on recreation in the middle west, Eagle River is cited as being "charmingly rustic in a Parisian way...smart shops, cement streets, and foreign cars rubbing fenders with the best in American motordom...Eagle River is aristocratic". The magical combination of woods and water and sophisticated society created a cultural and social resort environment which remains remarkably intact today as a well known and respected year-round vacation center for the midwest. Sunset Point also remains intact as a classic example of the rustic but aristocratic summer estate of the 1920s.

### HISTORY OF SUNSET POINT

The property which makes up Sunset Point was purchased in four parcels in 1922, 1925, and 1926 by M.J.Tennes of Chicago. The Tennes family, which consisted of Mont's wife Ida, one daughter Dorothy, three sons; Ray, Monte Jr. and Horace, and a niece Ruth, purchased the property with an existing vacation home and boat house. Both of these earlier buildings were demolished upon completion of the Sunset Point estate.

The Main Residence, as it currently exists, was completed by Mr. Tennes in 1928. While the Main Residence was under construction and nearly complete, a fire destroyed all but a stone Solarium shortly before 10am on May 24, 1928.<sup>12</sup> The fire started in an attached ice house when hot tar was ignited during a welding operation. Fifty construction tradesmen worked from May to September to rebuild the Main Residence.

The estate was designed by a team of Chicago architects and landscape architects. Architect, Rudolph J. Nedved, designed the various buildings of Sunset Point following a European travelling study fellowship awarded him in 1926 with the Chicago Architectural Award. His wife, Elizabeth Kimball Nedved, assisted him with the design and drafted many of the construction drawings. Rudolph Nedved went on to become a prominent Chicago commercial architect, eventually retiring from a position as a partner with the Chicago firm of Schmidt, Garden & Erickson. The estate landscaping and site work was

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under the direction of the landscape firm of Swain and Nelson who employed a professional birdhouse architect to design over 250 birdhouses throughout the property. Construction of the estate was under the supervision of the Chicago general contractor J.A. Regnell, Co. with prominent local Eagle River tradesmen from the firms of Herman Korth & Son and Zimpelmann Builders.

The biography of M.J. Tennes is a mystery given his wealth and his prominence in Chicago business during the early part of this century. He was born in Chicago on January 16, 1874 with his name first appearing in the city directory in 1897, which listed his occupation as bartender. Throughout his life, Mr. Tennes was avowedly a real estate developer (Tennes and Sons Real Estate Company), owner of a cash register company, manager of the Shafer Roller Bearing Company, and the founder/owner of the General News Bureau which controlled the wires for the gathering and dispensing of racetrack news in Chicago and other major US cities.

Rarely, if ever, appearing in photographs in the press, M.J. Tennes was popularly known as Chicago's "gentleman gambler" with an easy-going, effusive personality. The Illinois Crime Survey, published by the Illinois Association for Criminal Justice (1929), noted about M.J. Tennes that "the complete life history of one man, were it known in every detail, would disclose practically all there is to know about syndicated gambling as a phase of organized crime in Chicago in the last quarter century". In one of only two appearances in court during his career, Tennes' attorney, the famous Clarence S. Darrow defended M.J. Tennes who had been subpoenaed to appear before Judge Kenesaw Mountain Landis.

In 1927 M.J. Tennes retired from the gambling business and sold the General News Bureau to the Annenberg family, a wealthy east coast publishing family with operations in Philadelphia and New York. Mr. Tennes died of a heart attack on August 6, 1941, following a year long battle with heart disease, establishing at his death a \$1,000,000 endowment for religious charities and an annual fund for the establishment of a character home for wayward boys.

The Tennes family continued to use Sunset Point as a family vacation estate following Mr. Tennes' death until 1952 when the family donated the property to the Sisters of Mercy. The Sisters of Mercy renamed the property Our Lady of Sunset Point and operated it as a

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summer camp and winter retreat house for girls from parochial schools in the Chicago and Milwaukee areas until 1974. In January 1974, Mr. & Mrs. John Rea of Oak Park, Illinois purchased the estate to use as a Christian retreat center. Soon after, in 1978, the Reas donated the property to the Christian Communications Corporation of Rockwall, Texas who leased it out periodically to rehab groups and religious organizations. In December of 1987, the estate was purchased by its present owners Mr. & Mrs. Kimbal Goluska to be restored and used as a private resort.

### ARCHITECTURAL SIGNIFICANCE

The Period Revival style in Wisconsin began at the turn of the 20th Century and continued to prosper until 1945 as stated in Wisconsin's Cultural Resource Management in Wisconsin. It notes that the best Period Revival styles are not reproduced as historically correct copies of the period mannerisms but are, however, the architects creative interpretation of the that style. A Field Guide of American Architecture further notes that Period Revival styles assimilate and combine diverse motifs for convenience, gracious living, and artistic effect. General characteristics of the Period Revival style are a picturesque garden setting, addition composition, irregular fenestration and vernacular roof shapes that suggest indigenous local styles.

French Normandy is a sub-group of the Period Revival style patterned after rural medieval farmhouses in the Normandy region of northwest France. French Normandy exhibits many of the same elements as French Provincial, a more formal Period Revival style patterned after French manor houses; through-the-cornice dormers; French doors; flat tile roof; flared eaves; steeply pitched hip roof; and use of multiple wall cladding materials such as stone, stucco and brick. English Tudor Revival, styled after English dwellings of the same era, also shares some features with French Normandy such as half-timbering; variations of roof shapes and heights; multi-paned groupings of casement windows; overhanging gables on the second story; and patterned stone work. What sets the style of French Normandy apart from French Provincial and English Tudor Revival is its rambling asymmetric massing, and the rustic and informal appearance of the building. Its most distinctive feature, however, is the presence of a prominently placed, externally projecting, round turret tower with a high conical-shaped roof which is set in an angle or corner and is



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taller than the adjoining walls. The style rarely appears in contractor-built period revival suburbs of the early twentieth century but is most prevalent in upper-middle class, architect-designed domestic buildings.

Sunset Point possesses many of the distinctive features outlined above such as flared edged, multi-height, steeply pitched hip roofs; flat roofing tiles, which in the case of Sunset Point are terra cotta; creative blending of exterior cladding materials such as stucco, brick, stone, and cedar shingles; through-the-cornice dormers; massive chimneys; second story gabled overhangs; shuttered, multi-paned, casement windows and French doors; and a prominent front gable. Sunset Point's most distinctive architectural characteristics of French Normandy Period Revival style are its asymmetrical massing of the Main Residence, as well as, the Coach House buildings around prominently positioned turret towers. The connection between the Main Residence and Coach House by decorative stone walls around a small interior courtyard creates an effect reminiscent of rural Norman domestic architecture. Other features which set Sunset Point apart from other Period Revival styles is the use of a dovecote, weathervane and extensive birdhouses. These features were indigenous to the rural Normandy region during the medieval era for purposes relating to everyday farming life.

Sunset Point's architects, Rudolph J. Nedved and Elizabeth Kimball Nedved, were well recognized in the Chicago architectural community of the day and were recently exposed, first hand, to the European architectural styles and traditions. With the annual Chicago Architectural Award of 1926 bestowed upon Rudolph Nedved, he had just returned from a six-month long series of travels throughout Europe when he began his design commission from M.J.Tennes to design a new summer estate in Eagle River. While Nedved's later professional work as a Partner of the Chicago architectural firm of Schmidt, Garden & Erikson included institutional and commercial projects, as well as residential, the firm's portfolio includes extensive work completed during the peak of popularity of the Period Revival style.

Sunset Point is the only example of French Normandy Period Revival style on Catfish Lake in Vilas County, however, there are other buildings constructed during the same period; although differing in architectural style and character, the summer estates of other

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wealthy families reflect a similar Period Revival design influence in an eclectic fashion.

The Edward Kelly Residence, located on the property adjoining Sunset Point, was constructed in 1927, designed by Chicago architect Francis C. Sullivan and built by Herman Korth & Son. It is clad in cedar shingles with a steeply pitched roof and prominent arched, two-story high windows. The interior was meant to "duplicate some of the famous hunting lodges on the continent".<sup>13</sup> The Main Residence stands on a slight eminence with a terraced approach in front and on the sides. Other buildings on the property include a three-car Garage with chauffeur and caretaker apartments, and a lakeshore Boat House with a pavilion above. The grounds are landscaped with walks and a drive while a portion of the grounds were laid out for a putting green.

The Brennan estate was built in 1928 adjoining the Kelly Estate on the north and is a slightly more modest structure in a Spanish style with English influences. Designed by Chicago architect Arthur Gerber and constructed by Herman Korth & Son, it is a two-story stucco clad building with a steep hip roof, rubblestone base, high arched windows, and some half-timbering with stucco infills. Originally, other buildings on the site included a three-stall Garage with a caretakers apartment above; and a Boat House for several boats with a dancing pavilion on the second floor. Since it's construction, however, the Garage has been converted into apartments and the Boat House was destroyed by fire. Most of the land around the house has been sold off leaving only a small lot with new homes directly next door diminishing its country estate charm.

The P.J.Schaefer country estate, also located on Catfish Lake, was completed in late 1928 and also constructed by Herman Korth & Son. The result of much thought and careful planning, it was designed to be in keeping with its environment and to harmonize with the surroundings. The living areas are finished in native woods and hand-wrought hardware with the original furnishings coming from the European travels of Mr. & Mrs. Schaefer. Local press accounts marvelled at the structure's ability to fit in with its surroundings while providing the comforts of a modern, expansive estate home. In addition to the Main Residence and several Garages and out buildings, the estate contains a large Boat House, all constructed in the same Period Revival style.

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Beyond Catfish Lake and along the lakes of the Eagle River area are a number of additional large estates built during the same period. Most reflect the English, Spanish or French influences which are distinctive of the European characteristics inherent in certain Period Revival styles. Sunset Point embodies the French Normandy Period Revival style in every aspect from its picturesque presentation in a natural setting to its use of architectural building design elements related to this unique building style. Within the larger context of Period Revival styles for summer estate architecture in the Eagle River area, Sunset Point is a notable and remarkably intact example.

### Archeological Potential

A prehistoric village site was reported on Sunset Point (VI-0029). According to the site description, the land was cleared and bulldozed and it is uncertain whether the site has been destroyed. Nevertheless, the area has archeological potential and other archeological sites may remain undiscovered.

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Footnotes

<sup>5</sup> "Tennes Estate Contract goes to Chicago Firm", Vilas County News-Review, January 19, 1928, p. 1.

<sup>6</sup> "Tennes Country Home Burned to the Ground", Vilas County News-Review, May 24, 1928, p. 1.

<sup>7</sup> Nedved, Rudolph, Summer Home for Mont J. Tennes, Esq., architectural plans, November 11, 1927.

<sup>8</sup> Cooperative Extension Service, University of Wisconsin, Vilas County Economic Indicators 1990, p. 5.

<sup>9</sup> "J. V. Brennan Building on Catfish Lake Estate", Vilas County News-Review, November 17, 1927, p. 1.

<sup>10</sup> Ibid.

<sup>11</sup> "Edward Kelly's Estate-A Show Place of the North", Vilas County News-Review, December 8, 1926, p. 1.

<sup>12</sup> "Tennes Country Home Burned to the Ground", Vilas County News-Review, May 24, 1928, p. 1.

<sup>13</sup> "Edward Kelly's New Country Place", Vilas County News-Review, November 11, 1926, p. 1.

## 9. Major Bibliographical References

Butler, Henry Jocelyn. Northern Wisconsin, the Early Years.  
unpublished.

Cooperative Extension Service, University of Wisconsin. Vilas County  
Economic Indicators 1990.

Eagle River Area Chamber of Commerce. Eagle River Area Brochure.  
1993, p. 42.

"Eagle River Rustic-But Aristocratic, Says the Sentinel", Vilas County  
News-Review, July 11, 1929, p. 1.

Previous documentation on file (NPS):

- ☒ preliminary determination of individual listing (36 CFR 67)  
has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings  
Survey # \_\_\_\_\_
- ☐ recorded by Historic American Engineering  
Record # \_\_\_\_\_

☒ See continuation sheet

Primary location of additional data:

- ☒ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Specify repository: \_\_\_\_\_

## 10. Geographical Data

Acreage of property 11

UTM References

A 16 330710 5085000  
Zone Easting Northing

C 16 330660 5085280

B 16 330540 5085120  
Zone Easting Northing

D 16 330820 5085150

☐ See continuation sheet

Verbal Boundary Description

11.1 acres at the end of the Everett Road Peninsula in Washington Township,  
Eagle River, Vilas County, Wisconsin. See Continuation sheet for complete legal  
boundary description.

☒ See continuation sheet

Boundary Justification

The nominated property consists of the entire lot that has been historically  
associated with the property.

☐ See continuation sheet

## 11. Form Prepared By

name/title Jeanette and Kimbal Goluska

organization Sunset Point Studios date May 15, 1992

street & number 899 South Plymouth Ct. Suite 1503 telephone (312) 461-1023

city or town Chicago state Ill zip code 60605

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U8D

A parcel of land located in Government Lot 4, Section 36, Township 40 North, Range 10 East of the Fourth Principal Meridian, Washington Township, Vilas County, Wisconsin, described as follows:

Commencing at the 1/4 corner common to Section 36, Township 40 North, Range 10 East and Section 31, Township 40 North, Range 11 East, marked by a 3" diam. aluminum capped monument in place; then S38deg37'49"W, 1656.08 feet to a 1½" diam. iron pipe, the point of beginning; then S47deg15'29"E along a line extended between Lots 61 and 62 of the Plat of Everetts Resort, 112.00 feet to a 1½" diam. iron pipe; thence S13deg43'52"W, 360.42 feet to a 1½" diam. iron pipe; then N87deg45'00"E, 367.55 feet to a 1½" diam. iron pipe; thence N39deg30'00"E, 3.16 feet to a 1½" diam. iron pipe; then S50deg30'00"E, 180.00 feet to a 1½" diam. iron pipe; then meandering along the Catfish Lake Thoroughfare S36deg38'15"W, 400.50 feet to a point; then meandering S23deg49'36"W, 334.17 feet to a point; thence meandering along the shore of Catfish Lake N32deg00'19"W, 283.02 feet to a point; then meandering N84deg17'22"W, 100.50 feet to a point; then meandering S59deg44'37"W, 138.92 feet to a point; then meandering S40deg54'52"W, 198.49 feet to a point; then meandering N00deg00'00"E, 320.00 feet to a point; then meandering N24deg26'38"E, 120.83 feet to a point; then meandering N08deg09'17"W, 198.27 feet to a point; then leaving said meanderline N35deg04'26"E, 69.00 feet to a 1" diam. iron pipe adjacent to a lamp post; then continuing N35deg04'26"E, 535.29 feet (previously recorded as S35deg07'W, 530' in Document #100128, recorded in Volume 137, Page 555) to the point of beginning.

The side lot lines intersecting the meanderline extend to the shore line of Catfish Lake, including the lands lying between the afoesaid meanderline and the waters edge.

Said parcel contains 11.1 acres of land.